

## NEW PLAY HOUSE, OPENED TO-DAY, BRADY'S DREAM

Husband Planned for Years to  
Give Grace George The-  
atre of Her Own.

IT'S SMALL AND COSY.

To Have Repertoire Company  
and Give New Playwrights  
a Chance.

William A. Brady stood in the midst of a clutter of shavings and plaster and the other debris that carpenters and builders leave behind them and surveyed with a grin of unutterable satisfaction the realization of his dream of long years—a dream that took form when he became the husband and manager of Miss Grace George and determined to make her a star of the first rank, the head of a repertoire company of her own, and with a New York theatre of her own for her headquarters.

This same realization is the Play House, New York's newest theatre, in Forty-eighth street, just east of Broadway, built by Mr. Brady and completed just in time for Miss George to open it this afternoon with a new comedy, "Sauce for the Goose," and next season the repertoire company will be a reality.

"Yes," said Mr. Brady, "it represents the planning, and struggling, and working of the best years of my life, but it's a whole lot of satisfaction to me to think about those years and then look over all this, and right now I'm enjoying it a whole lot."

**Small and Cosy.**

The Play House is one of the smallest as well as the newest theatre in town. Cosiness is its chief characteristic.

"This is to be a little New Theatre," said Mr. Brady, "it is my intention to run it on the same lines that Mr. Ames and his associates ran the New Theatre, only I am able to benefit by the mistakes they now realize they made. The Play House," he went on, "will be a New Theatre in bloom. I have tried to make it appeal to the eye in that way, and as far as the company of actors that I will engage next season is concerned, it will be in every respect the equal of the New Theatre company. We aren't going to have any long runs here, no matter how popular a success we may have; there will be at least one new production a month. We will not attempt any spectacular production like 'The Blue Bird' or 'The Prince' because my idea is to run a theatre wherein the audience will be in intimate sympathy with the players. On the other hand we will give the masterpieces of Ibsen, Maeterlinck, Shaw, modernism, Rostand, Hauptmann, Pinocchio and other plays which could be given in the New Theatre because its size would have swallowed them up and their meaning would have been lost."

**Chance for New Playwrights.**

"And another thing which is an important part of this dream-realization is my intention to have the Play House become known as an establishment where any American author, famous or unknown, may bring his wares and be sure of a hearing. I have already helped a few of them who were comparatively unknown when they came to me, and I am mighty proud of it."

Architecturally, the new Play House is a novel combination of French and Colonial style. The front is severe, but is relieved by stone carvings of comedy and tragedy, marble window medallions and fancy stone trimmings. The main entrance is through oaken doors, set with diamond-paned glass, which open into a white marble lobby.

The interior is rich, but unobtrusive and you know at once you are in a handsome, artistically designed and fitted place without any one feature being glaringly impressed upon you. The theatre is not deep but it is wide, and there are no "dead seats." The walls are tapestry-covered, and the decorations are in deep red, gold and brown with brown carpets, blue plush-covered chairs and blue draperies.

Mr. Brady says his Play House is absolutely fire-proof. The building is completely isolated from the surrounding buildings by a six-foot alley that runs around it, and the fire-escapes are broad and unobstructed.

### 200 SCARED GIRLS ARE GUIDED DOWN FIRE ESCAPE.

Firemen Assist Workers as Flames Threaten St. Louis Shirt Factory—One Man Dead.

ST. LOUIS, April 15.—Two hundred girls employed in a shirt factory on the seventh floor of a Washington avenue building escaped, with the assistance of firemen, down the fire escape, following an explosion and fire yesterday in the third floor. One woman leaped the fire escape from the second floor and was killed by unconsciousness.

A patrolman was one of the first to reach the scene. He climbed to the second story and instructed the fleeing women and girls employed there not to jump.

The body of an unidentified man was taken from the third floor by firemen. Rumors that six women and girls perished are uncorroborated.

Several firemen were injured, one seriously.

### "OTELLO" WITH SLEAZK. PRESENTED AGAIN.

"Othello" was in the Metropolitan Opera House last night before another crowded house. With Sleazk in his impassioned characterization of the Moor, Smith as Iago, and as the artist as ever, and Marie Rappold was an effective Desdemona. Jeanne Mathews was Emilia, and Venturini, Francesco, a well known character of Mr. Hansson's Manhattan Opera House company, was Cassio. The singing, recitation, acting and acting completed the cast. The audience conducted with the usual artistic success.

## Life of an Actress "On the Road" Harder Than a Scrubwoman's, Says Leslie Carter

It Isn't the Playing, It's Getting Up in the Morning  
and the Impossible Theatres and Their Impos-  
sible Noises, She Asserts.

But It's Absolutely Delightful and at the Same Time  
So Absolutely Grotesque—Texas Jumps  
a Terror to Actors.

BY CHARLES DARNTON.

IN this case the last should come first, because it's too good to keep. You might just as well know at once that Mrs. Carter is going to play Hamlet. YES! If she keeps her parting word with me she will be taking an active interest in ghosts, skulls, graveyards and other Shakespearean "props" with the beginning of next season. And I haven't a bit of doubt that she means to do it.

In all earnestness and a spring suit of black-and-white she told me yesterday afternoon that "Hamlet" would be her next production, and that she would be Hamlet. This interesting piece of news came out in the course of a talk about the hard work an actress does when she's tilting the one-night stands in the desperate hope of making a hit herself. Mrs. Carter has just come in from "the road," looking at least ten years younger than when she was playing at the Lyric, months ago, and when she was said about the hardships of a long tour she had every right to say:

"I think I'm a good reply to any question about the hardships and trials of the road. I simply offer myself in evidence," she added, smiling the word French hat under which she beamed.

### Work to "See the Show."

The evidence was admitted. There was no going behind it. One might as well have tried to get round that hat. "It isn't the playing that wears one out on the road," explained Mrs. Carter, "it's the getting up in the morning and the impossible theatres with their impossible noises. In a New York theatre everything is in order, with the same people in charge of the stage every night. But on the road men come in to do extra work just for the sake of 'seeing the show,' as they put it. Oh, those stage hands who work to 'see the show!' They're always in the way, and they never do the right thing at the right time. I nearly explode. It is to them perhaps that I owe my reputation for being—er—well, suppose we say exasperating."

Have you ever played the game of sitting back and waiting for a woman to choose the right word when she finds herself in danger of telling the truth about herself? To make it explode. It is to them perhaps that I owe my reputation for being—er—well, suppose we say exasperating."

"Really, you know," she resumed, "it is just a trifle disconcerting to see an amateur stage hand trying to dance a jig in the wings while you are trying to act an emotional scene on the stage. But, granting all the annoyances and discomforts that are the lot of the actor, I think there is no other life so absolutely delightful and at the same time so absolutely grotesque. It is grotesque in the sense of being terribly cruel at times. If sickness, distress or grief comes to you, you can't grieve as other people do. It's like being the captain of a ship you must go down with it in the hour of disaster."

### "Road" Has Grown Better.

"Sympathetic moments" will occur, you see, and it was some time before we got back to "the road" again. "It used to be horrible," she recalled, "but it has grown very much better in the last few years. I still remember the hotels in which one could find everything but food. And the trains! I once played in some forgotten place—I've forgotten the name of the town—where there were only two trains a week. Travel in the South is still terribly hard, because the connections are bad and they pile people into cars as they would elephants. Texas is a terror to actors because of the fearful jumps, but it is a great State for 'show towns.' Everybody goes to the theatre. But the West, when it is in the grip of winter, is not always able to supply an audience. I remember getting to one town and finding it literally buried beneath an avalanche. From the windows of the train we saw nothing but black horses moving like a grim caravan across the dreary stretches of snow. And I've been stuck in the snow for three days with practically nothing to eat. That happened one winter when we were crossing the plains. We would sit in the train and say to one another, 'Can you think of people going up and down Broadway wondering at what restaurant they will dine? When you go on the road you have no choice—there is no other way of looking at it. Only last spring I appeared in a Northern Michigan town that was stricken with

what the people called 'the black plague.' It was probably black small-



"I HAD A STAR TO REACH"

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## WIDE VARIETY IN THEATRICALS COMING WEEK

R ALPH HERZ will be brought out as a star at the Knickerbocker Theatre on Monday night in "Doctor De Luxe," a musical comedy by Otto Hauerbach and Karl L. Hoshina, the authors of "Madame Sherry." The scenes are laid in Dr. De Luxe's Per Emporium off Broadway. Here dogs and cats are brought by their fashionable owners to be treated for various ailments. Doctor De Luxe is introduced into this atmosphere after rescuing a boy from being run down by a motor car. After tussling in the admiration of a beautiful girl, who calls him a hero, he obtains a position as an assistant to the proprietor. He is called upon not only to cater to all the dogs and cats upon the premises, but also to various human beings, for whom he prescribes dog powders. Through a mistake he is taken for a real physician by Dr. Melville. Then a certain Col. Houston is led to think that Dr. De Luxe is Dr. Melville and goes after him with a gun for stealing the affections of his wife. The supporting cast will include Ethel Green, William Fretter, Jeanette Childs, Edna Alexander, Helen Scott, Harry Stone, Ernest Trux and Helen Robertson.

Robert Mantell will inaugurate a four weeks' season of classic drama at Daly's on Monday evening with a new production of "King Lear." Each evening of the week will be devoted to "King Lear" while "As You Like It" will be given at the Wednesday matinee and "The Merchant of Venice" on Saturday afternoon. Marie Booth Russell will again be seen as Mr. Mantell's leading woman.

"The London Palladium" will be seen at Weber's Theatre beginning Monday evening. The entertainment will include musical specialties, a travesty on "The Babes in the Wood" called "The Babes in the Woods," and "The Land of Nod," by Joseph Hackett and Arthur Webb, originally given at a Lyric gambol. The company, half English and half American, will consist of Norman A. Hawn, Charles Olcott, Agostino Baci, George E. Mark, Laura Jaffray, Gladys Archibald, Helen Lator and Natalie Alt.

"What the Doctor Ordered," a comedy by A. E. Thomas, will be produced at the Astor Theatre on Friday night. The scenes are laid at Narragansett Pier, and the characters are cottagers. They are not invalids requiring a doctor to prescribe for bodily aches and pains. Their ailments proceed from sentiment and temperament. The symptoms seem to Wagner's idea that is decades old. Olive Fremstad as Kundry and Karl L. Hoshina as Parsifal made the end of the second act thrilling by the intensity of their acting. Both of them sang beautifully, the former displaying exceptional vocal force. Amador Amador was a most moving impersonation, as it always is, and Herbert Witherston's Gurnemanz was effective. Bella Allen, Vernon Sparks, Rita Ford, Henrietta Wandell, Marie Mattfeld, Florence Wickham, Rosina Van Dyck, Albert Reiss, Glen Hall, William Hinshaw and James Hayer completed the cast. The choruses were sung excellently and the flower scene was effective.

### A BACH "PASSION" SUNG IN A REGULAR SERVICE.

Bach's "Passion According to St. John" was sung at the Church of the Acenton last night by the choir and especially engaged soloists under the direction of Richard Henry Warren. It formed part of a regular Good Friday service that was attended by a large and devout congregation. The occasion would seem to preclude criticism of the work of the singers.

A special juvenile performance of



ANNE MEREDITH-ASTOR

Academy of Music.

"The Girl from Happyland" will be at the Columbia.

The Murray Hill Theatre will have Sam Hume's "Love Makers."

At Harting & Seamon's will be Robinson's "Widow Tarkenton."

"The Big Winner Jack" will be seen at the Olympia.

### VAUDEVILLE ATTRACTIONS.

Among the features at the Colonial will be "Dance Spectaculars," John C. Rice and Sally Brown in "The Path of the Princess," Tom Nawn in "When Fat Was King," Elizabeth Stone and Charles Kiner, Montgomery and Moore, Grace Hazard and Maggie Cline.

At the Alhambra will be W. H. Thompson in "The Wise Man," "High Life in Jail," Frank Stafford and Marie Stone in "The Hunter's Game," Flanagan and Edwards, Patrice Doyle, Lee Lloyd, Belle Baker, Danie's Arabs, and Stickney's Circus.

Nat. C. Goodwin in "Send Me Five Shillings" will head the bill at the Bronx Theatre. Others will be Ryan and Rheinhold, Marshall P. Wilder, Willette Whitaker, Avery and Hart, Lora and O'Donnell, and Keny, Nobody and Platt.

The bill at the Fifth Avenue Theatre will include Belle Blanche, Ned O'Brien, Mack and Orth in "The Wrong Hero," the International Polo Team, and C. Nugent in "The Squares," Mile. Olive, and Ethel Whitehead and her "Picks."

At the Empire Theatre William Gillette will give his last performance of "Richard by the Enemy."

Mildred Holland, at the Garden Theatre, will produce "The Lily and the Prince," a play dealing with the struggle between the Papal States and Italy.

Kristy Holm comes to the Grand Opera House with "Raffles."

Viola Allen in "The White Star" will be the attraction at the Manhattan Opera House.

"Madame X," with Dorothy Donnelly in the title role, will be seen at the West End Theatre.

"The Heart of Maryland" will be given by the stock company at the

Academy of Music.

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